

# PRINCESS AOTO

Comic Opera

IN THREE ACTS.

The Words by

W. S. GILBERT,

The Music by

FREDERIC CLAY.



Price 4/-

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To

Sir Julius Benedict,  
the following pages are inscribed  
by his attached friend,

Frederic Clay

# PRINCESS TOTO.

## PERSONÆ.

PRINCESS TOTO. . . . .	<i>Soprano.</i>		
JELLY. . . . .	<i>Mezzo Soprano.</i>	BARON JACQUIER. . . . .	<i>2d Tenor.</i>
PRINCE DORO. . . . .	<i>Tenor.</i>	PRINCE CAMEL. . . . .	<i>Baritone.</i>
JAMILEK. . . . .	<i>dº</i>	ZAPETER. . . . .	<i>dº</i>
COUNT FLOSS. . . . .	<i>2d dº</i>	KING PORTICO. . . . .	<i>Bass.</i>

## CONTENTS.

### ACT I.

Prelude. . . . .	Page.	1
Nº1. Chorus of Courtiers. . . . .	"This is a Court in which you'll find".	6
2. Song. . . . . (PRINCE DORO.)	"Oh! bride of mine?"	14
3. Bridesmaid's Chorus. (FEMALE VOICES ONLY.)	"Of our opinions to impart?"	17
4. Song. . . . . (PRINCESS TOTO.)	"Like an arrow from its quiver?"	20
5. Quintett. . . . . (TOTO, JELLY, DORO, ZAPETER, & KING.)	"Come let us haste!"	25
6. Trio. . . . . (JACQUIER, FLOSS & CAMEL.)	"With Princely state?"	40
7. Quartett. . . . . (CAMEL, JACQUIER, FLOSS & ZAPETER.)	"My hand upon it, 'tis agreed?"	43
8. Vocal Waltz. . . . . (TOTO.)	"Banish sorrow, till tomorrow?"	51
9. Duet. . . . . (TOTO, & DORO.)	"Oh! tell me now, by plighted vow?"	62
9a. Finale. . . . . (TOTO, & CHORUS.)	"A hat and a bright little feather?"	70

### ACT II.

Entr'acte. . . . .	Page.	78
10. Chorus of Brigands. . . . .	"Cheer up old man?"	83
11. Song. . . . . (TOTO.)	"The world of dreams?"	98
12. Couplets. . . . . (TOTO, JELLY, FLOSS, CAMEL & CHORUS.)	"At last I shall marry my own?"	103
13. Song. . . . . (PRINCE DORO.)	"There are Brigands in every station?"	114
14. Trio. . . . . (TOTO, DORO, & CAMEL.)	"So take my hand it is agreed?"	118
15. Duet. . . . . (TOTO, & DORO.)	"My own, own love?"	125
16. Trio & Dance of Red Indians. (PORTICO, ZAPETER, & JAMILEK.)	"With skip and hop?"	130
17. Finale. . . . . (TOTO, JELLY, JAMILEK, ZAPETER, KING & CHORUS.)	"Away, away?"	138

### ACT III.

Prelude. . . . .	Page.	162
18. Chorus & Dance of Red Indians. . . . .	"Bang the merry tom, tom?"	166
19. Song and Chorus. . . . . (TOTO.)	"The Pig with the Roman nose?"	174
20. Barcarolle. . . . . (JELLY, & QUINTETT.)	"When you're afloat?"	186
21. Song. . . . . (TOTO.)	"I am a foolish little maid?"	192
22. Finale. . . . . (TOTO.)	"So pardon pray?"	196

\* Applications in reference to the performance of this work should be made to Messrs Metzler & Co

37 Great Marlborough Street.



# PRINCESS TOTO

*Libretto by*

*Music by*

W. S. GILBERT.

FREDERIC CLAY.

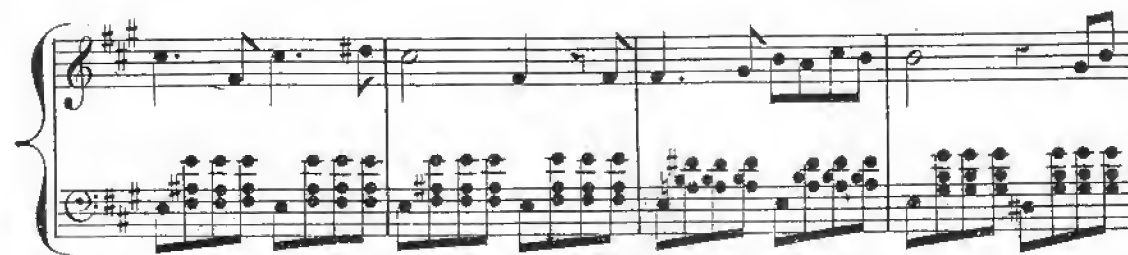
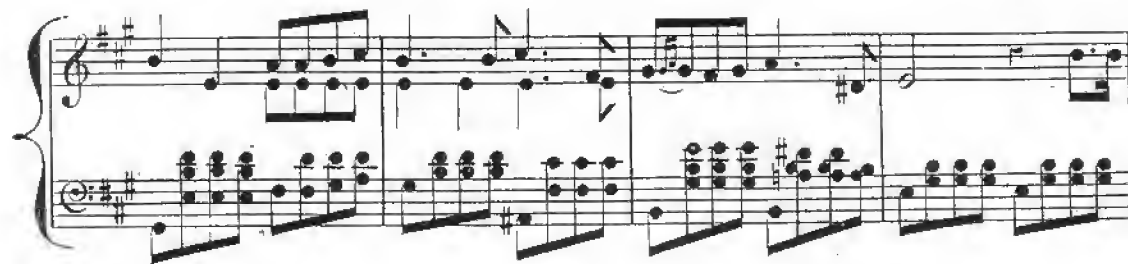
## PRELUDE.

*Allegro Marziale;*

PIANO.

*f pesante.*

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The first system begins with a forte dynamic (*f*) and a tempo marking of *pesante*. The music is characterized by a steady, march-like rhythm with frequent triplets and accented notes. The notation includes various musical symbols such as beams, slurs, and dynamic markings like *<* and *>*.



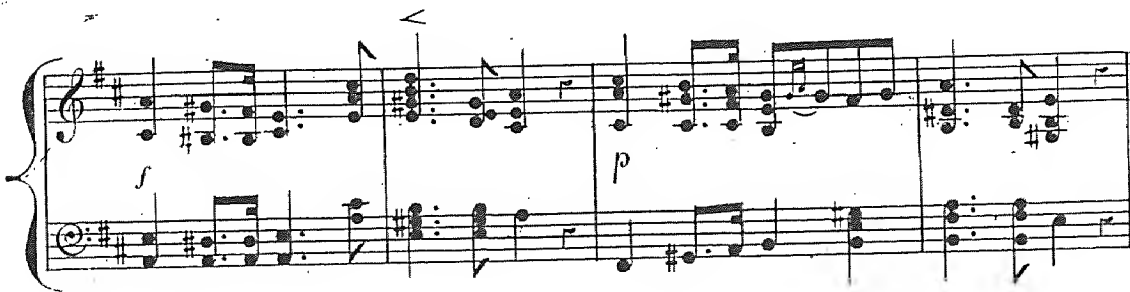
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a complex accompaniment of chords and moving lines.

The second system of musical notation continues the piece. It includes the dynamic marking *mf* (mezzo-forte) in the left hand. Above the right hand, there are lyrics: *ac... evl... ler... an*. The musical texture remains dense with many notes in both hands.

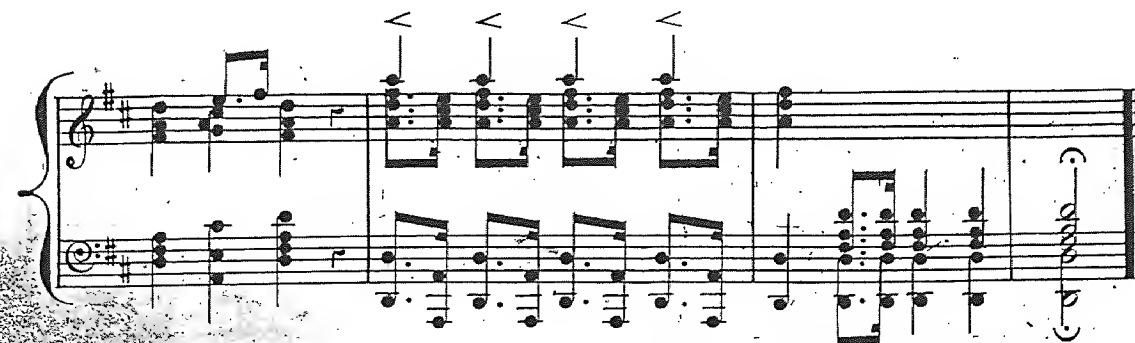
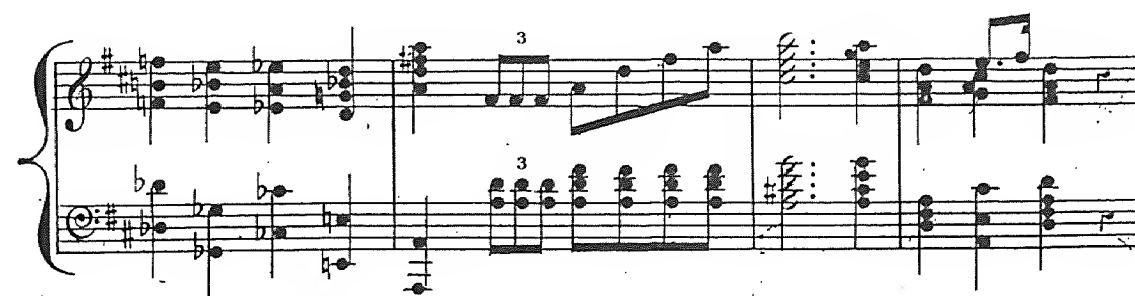
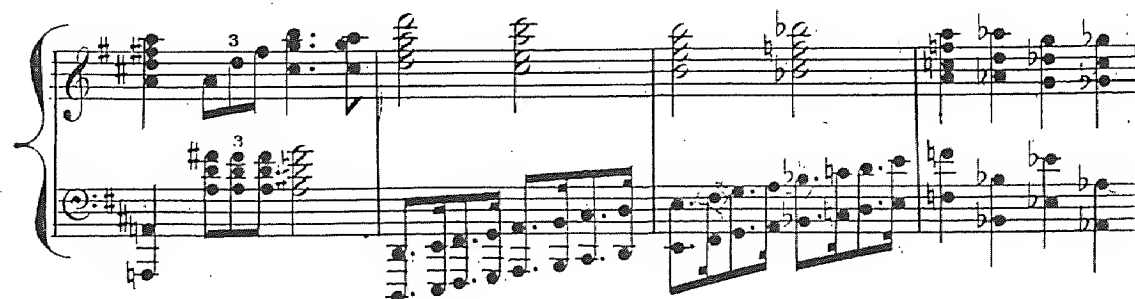
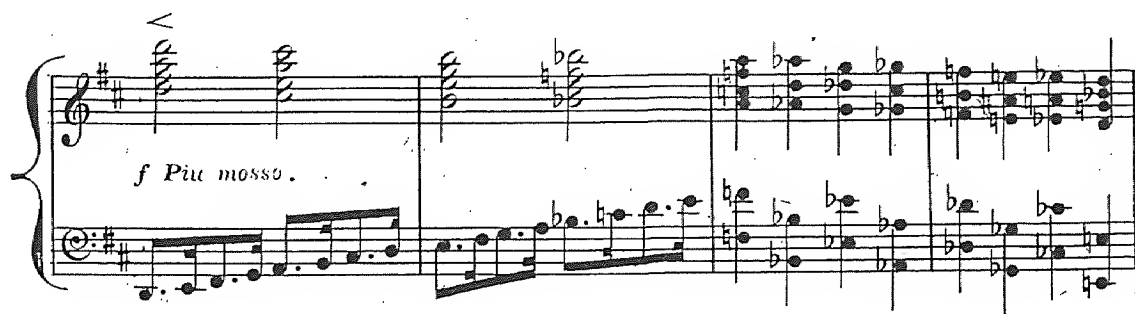
The third system of musical notation features the lyric *do.* above the right hand. The melodic line in the right hand is more active, with frequent sixteenth-note runs. The left hand continues with a steady accompaniment.

The fourth system of musical notation includes the dynamic marking *f* (forte) in the left hand and the instruction *rit. ...* (ritardando) above the right hand. The music shows signs of slowing down, with some notes held longer.

The fifth system of musical notation begins with the dynamic marking *p* (piano) in the left hand. The right hand has some rests, while the left hand plays a more active, rhythmic accompaniment. The system concludes with a double bar line.







## ACT. I.

CHORUS of Courtiers in the Palace of King Portico.

## No. 1.

*Moderato.*

PIANO. *f*

TENORS. *f*

This is a Court in which you'll find The most respect\_a\_ble so\_

BASSES. *f*

This is a Court in which you'll find The most respect\_a\_ble so\_

*mf*

- ci\_e\_ty, To ev'\_ry fault we all are blind, Ex\_cept the fault of im\_pro-  
- ci\_e\_ty, To ev'\_ry fault we all are blind, Ex\_cept the fault of im\_pro-

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts enter with the lyrics "- ci\_e\_ty, To ev'\_ry fault we all are blind, Ex\_cept the fault of im\_pro-". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

SOP: *p*  
We pride our\_selves up\_on our taste, It is indeed our only van...i...ty,  
ALTOS: *p*  
We pride our\_selves up\_on our taste, It is indeed our only van...i...ty,  
...pri\_e\_ty. We  
...pri\_e\_ty. We

The second system of the musical score. It features vocal staves for Soprano and Alto, and a piano accompaniment. The vocal parts continue with the lyrics "We pride our\_selves up\_on our taste, It is indeed our only van...i...ty,". The piano accompaniment continues with harmonic support.

*f*  
This  
This  
pride our...selves up\_on our taste, It is in\_deed our on\_ly van...i...ty.  
pride our...selves up\_on our taste, It is in\_deed our on\_ly van...i...ty.

The third system of the musical score. It features vocal staves and a piano accompaniment. The vocal parts continue with the lyrics "pride our...selves up\_on our taste, It is in\_deed our on\_ly van...i...ty." The piano accompaniment continues with harmonic support.

is a Court in which you'll find The most res...pec...ta...ble so...

...ci...e...ty, To ev...ry fault, we all are blind, Ex...cept the fault of im...pro...

...pri...e...ty,  
...pri...e...ty,  
We pride our...selves up...on our taste, It is in...deed our on...ly

And when in false positions plac'd, And when in false positions  
 And when in false positions plac'd, And when in false positions  
 vanity, And when in false positions plac'd, And when in false positions  
 vanity, And when in false positions plac'd, And when in false positions

plac'd, It almost drives us to insanity, It drives us to in...  
 plac'd, It almost drives us to insanity, It drives us to in...  
 plac'd, It almost drives us to insanity, It drives us to in...  
 plac'd, It almost drives us to insanity, It drives us to in...

...sa...ni...ty, in...sa...ni...ty!

...sa...ni...ty, in...sa...ni...ty!

...sa...ni...ty, in...sa...ni...ty!

...sa...ni...ty, in...sa...ni...ty!

*p* This is a Court in which you'll find The

*p* This is a Court in which you'll find The

most res...pec...ta...ble so...ci...e...ty, To ex...ev...ry fault we all are

most res...pec...ta...ble so...ci...e...ty, To ev...ry fault we all are

blind, Ex...cept the fault of impro...pri.e.ty, This is a Court in which you'll

blind, Ex...cept the fault of impro...pri.e.ty, This is a Court in which you'll

Ex...cept the fault of impro...pri.e.ty, This is a Court in which you'll

Ex...cept the fault of impro...pri.e.ty, This is a Court in which you'll

find The most res..pec...ta.ble so...ci.....e...ty, res..

find The most res..pec...ta.ble so...ci.....e...ty, res..

find The most res..pec...ta.ble so...ci.....e...ty, res..

find you'll find The most res..pec...ta.ble so...ci.....e...ty, res..

pec...ta...ble so...ci...e...ty,

pec...ta...ble so...ci...e...ty,

pec...ta...ble so...ci...e...ty, *f* This is a

pec...ta...ble so...ci...e...ty, *f* This is a Court where you

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "pec...ta...ble so...ci...e...ty," repeated three times, followed by "This is a". The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*f* This is a Court where you find the... best and the most res...

This is a Court where you ne...ver will find but the best and the most res...

Court where you ne...ver will, ne...ver will find but the best and the most res...

ne...ver will find but the best, you will find but the best and the most res...

The second system of the musical score continues the vocal and piano parts. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp. The lyrics are: "This is a Court where you find the... best and the most res...", "This is a Court where you ne...ver will find but the best and the most res...", "Court where you ne...ver will, ne...ver will find but the best and the most res...", and "ne...ver will find but the best, you will find but the best and the most res...". The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.



Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "pec...ta...ble so...ci...e...ty!". The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The music is in 2/4 time and G major.

pec...ta...ble so...ci...e...ty!

pec...ta...ble so...ci...e...ty!

pec...ta...ble so...ci...e...ty!

pec...ta...ble so...ci...e...ty!

Continuation of the musical score, showing the piano accompaniment and vocal staves. The piano part continues with a rhythmic melody and supporting bass line. The vocal staves are empty, indicating the end of the vocal part.

## OH! BRIDE OF MINE.

SONG. PRINCE DORC.

No. 2.

Moderato.

PIANO.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a treble clef and a bass clef. The treble staff starts with a half note B-flat, followed by a quarter note A, and then a half note G. The bass staff starts with a half note B-flat, followed by a quarter note A, and then a half note G. The tempo is marked 'Moderato'.

1. Oh! Bride of mine, oh! ba-by wife, In  
 2. Art thou a cold, im-per-ious maid, Or

The first system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The tempo is marked 'Moderato'. The lyrics are: '1. Oh! Bride of mine, oh! ba-by wife, In' and '2. Art thou a cold, im-per-ious maid, Or'.

cra-dle-dom de-mure-ly pligh-ted, Has time dealt kind-ly  
 canst thou stoop to home-ly du-ty, A scorn-ful Ju- - - no,

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: 'cra-dle-dom de-mure-ly pligh-ted, Has time dealt kind-ly' and 'canst thou stoop to home-ly du-ty, A scorn-ful Ju- - - no,'.

with thy life, Since thou and I were first u - ni - - ted? Art  
proud and staid, a He - be blnsh - ing in her beau - ty? Hast

thou as fair and yet as fond As in that stage of pre - pa -  
thou a brain with lore op - prest, With sei - ence in its ev - ry

ra - tion — Ah! since those days the wiz - ards' wand Has  
sec - tion, Or is thy learn - ing in thy breast, Thine

work'd some wond - rous trans - for - ma - - tion, Has work'd some  
on - ly art, to win af - fec - tion, Thine on - - - ly

wond-rous trans-for-ma-tion! Oh!  
art to win af-fec-tion! Oh! bride of mine, whose

smiles and tears Will sea-son all my hopes and fears, How

*rit.* . . . . . 1<sup>st</sup> Verse.  
art thou chang'd in eight- een years, How art thou chang'd in eight- een.

*colta voce.*

2<sup>d</sup> Verse.  
years! chang'd, Oh! bride of mine . . . . .

*p*

OF OUR OPINIONS TO IMPART

17

BRIDESMAIDS' CHORUS.

No. 3,

(For Female voices only)

VOICES. *Allegretto Grazioso.* *p* Of

our o...pi...nions to im...part Some no...tion let's en...dea...your, May

she be mis...tress of...her...heart, And he...her slave for e...ver,

*p*

*f*

May..... she be mis.....tress, the mis.....tress of her heart.....

*p*

And

*p*

he..... her.... slave, and... he her slave for e.....ver; Of

*p*

our o...pi...ions to...im....part Some no...tion let's en...dea...your, May

(TOTO, behind the scenes)

My  
he.... be her slave, her.... slave, for e.....ver!

*p*

slave, my slave, for e.....ver, and e.....ver, my slave, my

slave for e.....ver!.....

*hr*

for e.....ver!.....

## LIKE AN ARROW FROM ITS QUIVER.

SONG. PRINCESS TOTO.

Nº 4.

Vivace non troppo.

VOICE.

PIANO.

*p*

Like an ar.....row from....its qui.....ver Comes my

love this ve.....ry day.....On the e.....ver run.....ning ri.....ver Speeds my



love up...on his way; Comes to give a lo...vers' greet...ing, Comes to

press me to...his heart.... Those who meet with such a meet...ing Surely

*rit. . . . . a tempo.*  
ne....ver, ne....ver part . . . . . O-ver spot-ted mea...dows flee...ing, O-ver

hill and o....ver lea, . . . flush'd with joy...ous hope of meet...ing Comes nry

love to mar...ry me, Comes my love..... to

The first system of the musical score is in D major (two sharps). The vocal line begins with a half note 'love', followed by a quarter note 'to', a dotted quarter note 'mar...ry', and a half note 'me,'. This is followed by a half note 'Comes', a quarter note 'my', and a dotted half note 'love.....' with a fermata. The piano accompaniment consists of a right hand with a melody of eighth and quarter notes, and a left hand with a steady eighth-note bass line.

mar...ry me..... Comes my love.... to mar...ry me.

The second system continues the vocal line with a half note 'mar...ry', a dotted half note 'me.....', a half note 'Comes', a quarter note 'my', a dotted half note 'love....', a half note 'to', another half note 'mar...ry', and a final half note 'me.' with a fermata. The piano accompaniment continues with similar patterns, including a brief change to a 3/4 time signature for a few measures.

The third system is primarily piano accompaniment. The vocal line is mostly silent, with a few notes at the beginning and end. The piano part features a more active right hand with eighth-note patterns and a consistent eighth-note bass line. A piano dynamic marking 'p' is present towards the end of the system.

I the while my love.... a...wait.....ing, Sit in

The fourth system features a vocal line starting with a half note 'I', followed by a quarter note 'the', a dotted quarter note 'while', a half note 'my', a dotted half note 'love....', a half note 'a...wait.....ing,' with a fermata, and a final half note 'Sit in'. The piano accompaniment continues with a steady eighth-note bass line and a right hand with chords and moving lines.

silence prim and coy, Yet my heart is pal...pi...ta ting, And I

can't conceal my joy! Though I droop my eyes de...

...mure...ly, Though my hands I prim...ly fold, .... Yet my bea...ting heart will

sure...ly Tell the truth that they with...hold .... tell the

*rit* .....

*a tempo.*

truth that gai...ly flee...ting, O...ver hill and o...ver lea.... Flushed with

joy...ous hope of meet...ing Comes my love to mar...ry me..... Comes my

love..... to mar...ry me..... Comes my

love, my love..... to me!.....

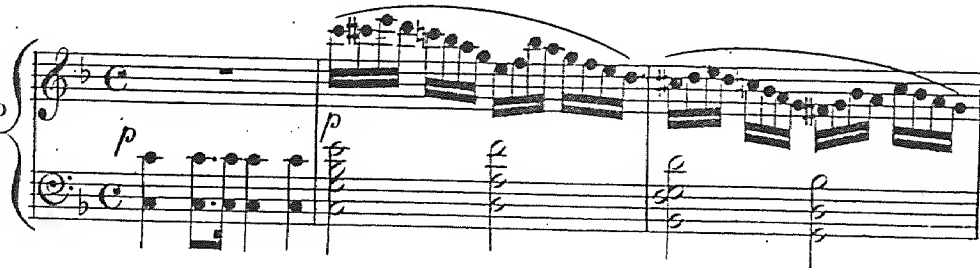
# COME LET US HASTE, LOVE.

25

## QUINTETT.

Nº 5. (TOTO, JELLY, DORO, ZAPETER & KING PORTICO.)

Andantino  
non  
troppo.



*p* DORO.

Come let us haste, love, to make us one, and on your

Doro's first vocal line is on a single staff. It begins with a half rest, followed by the lyrics "Come let us haste, love, to make us one, and on your". The melody is in B-flat major and common time.

finger I will place a to...ken, this is a thing that's ve...ry of ten done, for

Doro's second vocal line continues the melody. The lyrics are "finger I will place a to...ken, this is a thing that's ve...ry of ten done, for". The piano accompaniment continues with chords and single notes.

TOTO:

I'll be a bride this ve ry

pro mi...ses are made but to be bro.....ken.

Toto's vocal line is on a single staff. It begins with a half rest, followed by the lyrics "I'll be a bride this ve ry". The piano accompaniment continues with chords and single notes.

T day, this very day, and you should have been here some days before, Oh I've resolv'd... to give my

T heart a way, and if to a ny one, ah! why not to Do...ro!..

ZAP: *p* *Piu mosso.*

KING. *p*

We cannot wait, if he is

*Piu mosso.*

Z late... it's my af fair, and I must bear... without of fence... the conse..

K late... it's his af fair, and he must bear... without of fence... the conse..

late... it's his af fair, and he must bear... without of fence... the conse..

J *f* *3* We cannot

Z .....quence..... without of fence the con.se.quence of be...ing late.... They cannot

K .....quence..... without of fence the con.se.quence of be...ing late.... We cannot

J wait if he is late, it's his af.fair, it's his af.fair, We cannot wait and he must bear the conse.

Z wait, if he is late, it's my affair, it's my affair, They cannot wait and I must bear the conse.

K wait if he is late, it's his af.fair, it's his af.fair, We cannot wait and he must bear the conse.

J .....quence of being late. We can.....not wait, we will.... we will not wait. *rit.*.....

Z .....quence of be...ing late.

K .....quence of be...ing late.

*10 tempo.*

T *I'll be a bride this ve-ry day, I'll be a bride this ve-ry, ve-ry*

J *..... We cannot wait, We cannot wait,*

D *Come let us haste to make us one, And on your fin-ger I will place a*

Z

K *They cannot wait, They cannot wait,*

*We cannot wait, We cannot wait,*

*p*

T *day..... I'll be a*

J

D *to - - ken, this is a thing that's very of ten done for promises are made but to be bro - - ken.*

Z

K



T *bride* this very day . . . . . this very day . . . and you should have been here

J Tho' he be late We cannot wait

E Ah! let us hasten, let us hasten, love, to

Z Tho' he be late They will not wait

K Tho' he be late We cannot wait

T some days before oh! I've resolv'd . . . . . to give my heart away and if to any one, ah! why not to

J

D makes us . . . one

Z

K

T *Do...ro, ah!... ah.*

J

D *Let us haste a...way, we can...not wait, haste a...way, yes haste a...*

Z *Let us haste a...way, we can...not wait, haste a...way, yes haste a...*

K *Let us haste a...way, we can...not wait, haste a...way, yes haste a...*



T *... I've resolv'd I've re...solv'd...to give my heart. .... a...*

J

D *way*

Z *way*

K *way*



way, and if to a...ny one, and if to a...ny one why not to

ah let us haste a way, ah let us haste a way!

now let us haste a way, now let us haste a way!

ah now they haste a way, ah now they haste a way!

now let us haste a way, now let us haste a way!

*p.*

Do.....ro! . . . . .

ah haste a...way! . . . . .

ah haste a...way! . . . . .

they haste a...way! . . . . .

ah haste a...way! . . . . .

*p.*

*rit.*

*Andante.* *f* *p*

T So let us a...way to the wed.ding, a...way, a...way to the wed.ding to day,  
 J So let us a...way to the wed.ding, a...way, a...way to the wed.ding to day,  
 D So let us a...way to the wed.ding, a...way, a...way to the wed.ding to day,  
 Z So now they are off to the wedding, they're off, they're off to the wed.ding to day,  
 K So let us a...way to the wed.ding, a...way, a...way to the wed.ding to day,

T No mi\_nu.et mea\_sure be treading but mer...ri...ly trip it a...way, ah!  
 J No mi\_nu.et mea\_sure be treading but mer...ri...ly trip it a...way.  
 D No mi\_nu.et mea\_sure be treading but mer...ri...ly trip it a...way.  
 Z While I ma.ny tears shall be shedding and there'll be the Dick.ens to..pay.  
 K No mi\_nu.et mea\_sure be treading but mer...ri...ly trip it a...way.

T  a...way, a...way, ah! . . . . .

J  Well trip it a...way!

D  Well trip it a...way!

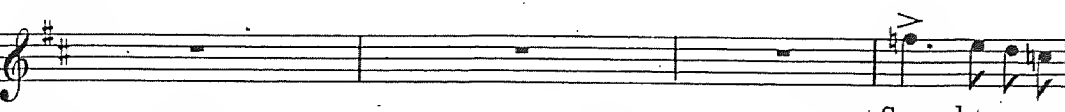



T  a...way, a...way, . . . . .


J  Well trip it a...way!

D  Well trip it a...way! ah!



T  So let us a...

D  let us a...way to the wed.ding, a...way to the wed.ding to day.



T  
.....way, so let us a...way, a...way to the wed...ding a...

T  
.....way to the wed...ding, the wed...ding, to - day....

J  
So let us a way.

D  
So let us a way.

J  
so let us a...way.... a...way to the wed...ding, a...way to the wed...ding, the

D  
so let us a...way.... a...way to the wed...ding, a...way to the wed...ding, the

T *f* A...way, a...way, a...way, a...

J *f* wed...ding to day, A...way, a...way, a...way, a...

D *f* wed...ding to day, A...way, a...way, a...way, a...

Z *f* The Dickens to pay!

K *f* Well trip it, a...way!

T *f* - way Well mer...ri...ly trip it, trip it, ah! .....

J *f* - way Well mer...ri...ly trip it, trip it, ah! .....

D *f* - way Well mer...ri...ly trip it, trip it, ah! .....

Z *f* the Dickens to pay, to pay! .....

K *f* well trip it a...way, a...way! .....

T ..... so now let us a...way to the wed ding, a...way, a...way to the  
 J ..... so now let us a...way to the wed ding, a...way, a...way to the  
 D ..... so now let us a...way to the wed ding, a...way, a...way to the  
 Z ..... so now now they are off to the wedding they're off, they're off, to the  
 K ..... so now let us a...way to the wed ding, a...way, a...way to the  
 Piano accompaniment with *pp* markings.

T wed ding to day. No mi nu et mea sure be treading, but mer ri ly, mer ri ly  
 J wed ding to day. No mi nu et mea sure be treading, but mer ri ly, mer ri ly  
 D wed ding to day. No mi nu et mea sure be treading, but mer ri ly  
 Z wed ding to day, while I ma ny tears shall be shedding, but there'll be the Dickens to  
 K wed ding to day. No mi nu et mea sure be treading, but mer ri ly, mer ri ly  
 Piano accompaniment with *f* markings.



T off to the wedding to-day, mer-ri-ly, mer-ri-ly trip it a-way!

J off to the wed ding to-day, mer-ri-ly, mer-ri-ly trip it a-way!

D trip it a-way, mer-ri-ly, mer-ri-ly trip it a-way!

Z pay, the Dickens to pay, therell be the Dickens, the Dickens to pay!

K trip it a-way,

*Piu mosso.*

T a-way! Let us a-way, let us a-way, let us trip it, trip it,

J a-way! Let us a-way, let us a-way, let us trip it, trip it,

D a-way! Let us a-way, let us a-way, let us trip it, trip it,

Z ta pay! running a-way, running a-way, now they trip it, trip it,

K a-way! Let us a-way, let us a-way, let us trip it, trip it,

T  
trip it, trip it, mer-ri-ly, mer-ri-ly trip - to the wed...ding to -

J  
trip it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to -

D  
trip it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to -

Z  
trip it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to -

K  
tri it, trip it, mer-ri-ly, mer-ri-ly trip to the wed...ding to -



T  
day, Let us a...way, let us a...way, let us trip it, trip it,

J  
day, Let us a...way, let us a...way, let us trip it, trip it,

D  
day, Let us a...way, let us a...way, let us trip it, trip it,

Z  
day, running a...way, running a...way, now they trip it, trip it,

K  
day, Let us a...way, let us a...way, let us trip it, trip it,



39

T  
trip it, trip it, merri-ly merrily trip to the wedding to-day, Let us a-way, let us a...

J  
trip it, trip it, merri-ly merrily trip to the wedding to-day, Let us a-way, let us a...

D  
trip it, trip it, merri-ly merrily trip to the wedding to-day, Let us a-way, let us a...

Z  
trip it, trip it, merri-ly merrily trip to the wedding to-day, running a-way, running a...

K  
trip it, trip it, merri-ly merrily trip to the wedding to-day, Let us a-way, let us a...

T  
-way, let us a-way, a-way... a-way!

J  
-way, let us a-way, a-way... a-way!

D  
-way, let us a-way, a-way... a-way!

Z  
-way, running a-way, a-way... a-way!

K  
-way, let us a-way, a-way... a-way!

TRIO.  
WITH PRINCELY STATE.N<sup>o</sup> 6.

BARON JACQUIER—COUNT FLOSS—PRINCE CAMEL.

8va  
Tempo di Marcia.

PIANO.

J With princely state, with fife and drum, some three days late we...

F With princely state, with fife and drum, some three days late we...

C With princely state, with fife and drum, some three days late we...

J come, we come with princely state, with fife and drum, some three days late we..

F come, we come with princely state, with fife and drum, some three days late we..

C come, we come with princely state, with fife and drum, some three days late we..

J  
come, we come.

F  
come, we come.

C  
come, we come. 8va

*p*

J  
When such as we come out in state, what if we be some

F  
When such as we come out in state, what if we be some

C  
8va When such as we come out in state, what if we be some

*ff* *p*

J  
three days late, when such as we come out in state,

F  
three days late, when such as we come out in state,

C  
three days late, when such as we come out in state,

*ff*



MY HAND UPON IT, 'TIS AGREED.

PRINCE CARMEL-BARON JACQUIER-COUNT FLOSS & ZAPETER.

Nº 7. Allegro.

PIANO.

CAR:

My hand up...on, it 'tis a...greed, I'll do the deed,

J

He'll do the deed!

F

He'll do the deed!

C

In mas...querade, as Brigand Chief, I'll play the thief,

Z


He'll do the deed!

J  
He'll play the thief!

F  
He'll play the thief!

C

Z  
He'll play the thief! then come with me and do not doubt, I'll rig you out....



J  
he'll rig us out Well

F  
he'll rig us out Well

C  
he'll rig us out Well

Z  
Look fierce and swear to make a show and stamp just so, just so!





J  
swear to make a show and stamp, just so, just so, and stamp just

F  
swear to make a show and stamp, just so, just so, and stamp just

C  
swear to make a show and stamp, just so, just so, and stamp just

Z  
and stamp just

Maggiore.  
*Vivace.*

J  
so, and stamp, just so. In.

F  
so, and stamp, just so. In

C  
so, and stamp, just so. In

Z  
so, and stamp, just so. In

*f* *p* *Vivace.*

J this dis.guise, from knowing eyes we shall be quite se...cure, a Brigand's dress this

F this dis.guise, from knowing eyes we shall be quite se...cure, a Brigand's dress this

C this dis.guise, from knowing eyes we shall be quite se...cure, a Brigand's dress this

Z this dis.guise, from knowing eyes we shall be quite se...cure, a Brigand's dress this

*p leggiero.*

J quaint Princess suc.ces.ful.ly will lure.... in this disguise, from knowing eyes we

F quaint Princess suc.ces.ful.ly will lure.... in this disguise, from knowing eyes we

C quaint Princess suc.ces.ful.ly will lure.... in this disguise, from knowing eyes we

Z quaint Princess suc.ces.ful.ly will lure... in this disguise, from knowing eyes we

J shall be quite se...cure, a Brigand dress this quaint Princess suc\_ess\_ful\_ly will

F shall be quite se...cure, a Brigand dress this quaint Princess suc\_ess\_ful\_ly will

C shall be quite se...cure, a Brigand dress this quaint Princess suc\_ess\_ful\_ly will

Z shall be quite se...cure, a Brigand-dress this quaint Princess suc\_ess\_ful\_ly will

J lure, and stamp, just so,

F lure, Look fierce and swear to make a show and stamp, just so, look

C lure, Look fierce and swear to make a show and stamp, just so, look

Z lure, Look fierce and swear to make a show an stamp, just so, look

J and stamp, just so..... in this dis..guise from

F fierce and swear to make a show and stamp, just so..... in this dis..guise from

C fierce and swear to make a show and stamp, just so..... in this dis..guise from

Z fierce and swear to make a show and stamp, just so..... in this dis..guise from

J knowing eyes we shall be quite se - cure... a Brigand's dress this quaint Princess suc.

F knowing eyes we shall be quite se - cure... a Brigand's dress this quaint Princess suc.

C knowing eyes we shall be quite se - cure... a Brigand's dress this quaint Princess suc.

Z knowing eyes we shall be quite se - cure... a Brigand's dress this quaint Princess suc.

J  
...cess..ful.ly will lure, We shall be quite se.....

F  
...cess..ful.ly will lure, In this dis\_guise from know\_ing eyes we are se.....

C  
...cess..ful.ly will lure, In this dis\_guise from know\_ing eyes we are se.....

Z  
...cess..ful.ly will lure, In this dis\_guise from know\_ing eyes we are se.....

J  
....cure, we shall be..... quite se.....cure, In this dis..

F  
....cure, In this dis\_guise from know\_ing eyes we are se.....cure, In this dis..

C  
....cure, In this dis\_guise from know\_ing eyes we are se.....cure, In this dis..

Z  
....cure, In this dis\_guise from know\_ing eyes we are so.....cure, In this dis..

J *f*  
-guise from knowing eyes we shall be quite se.....cure.....

F *f*  
-guise from knowing eyes we shall be quite se.....cure.....

C *f*  
-guise from knowing eyes we shall be quite se.....cure.....

Z *f*  
-guise from knowing eyes we shall be quite se.....cure.....



J

F

C

Z



## BANISH SORROW TILL TOMORROW.

N<sup>o</sup> 8.

PRINCESS TOTO.

Tempo di Valsa.

PIANO. *f*

TOTO. *f*

Ah! . . . . .

ah! . . . . .

Banish sor...row Till to mor...row, Let me

not re...joice... a...bove, Rob from plea...sure all his

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a melodic phrase: "not re...joice... a...bove," followed by "Rob from plea...sure all his". The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody. There are dynamic markings like < and > above the vocal line.

trea...sure, For my love... is all... my own... Ban...ish

The second system of the musical score. The vocal line continues with "trea...sure, For my love... is all... my own... Ban...ish". The piano accompaniment continues with harmonic support. The system ends with a double bar line.

rea...son for a sea...son, Place King Fol...ly on... his

The third system of the musical score. The vocal line continues with "rea...son for a sea...son, Place King Fol...ly on... his". The piano accompaniment continues with harmonic support. The system ends with a double bar line.

throne, Fair...est flow'rs... Deck the hours... For my

The fourth system of the musical score. The vocal line continues with "throne, Fair...est flow'rs... Deck the hours... For my". The piano accompaniment continues with harmonic support. The system ends with a double bar line.



love is all... my own... Banish sor...

row, Banish sor... row... till to mor... row, Banish

sor... row, For... my love is all my

own, Banish sor... row for a sea... son, Place King

Fol.....ly on his throne, Ah..... ah.....

*p*

ah..... *ff* (Chorus of Bridesmaids.) *f*

Banish sor.....row  
8va

Till to mor.....row, Her true love is all.... her own,  
8va

Rob from plea.....sure all his trea.....sure, for her true love is  
8va

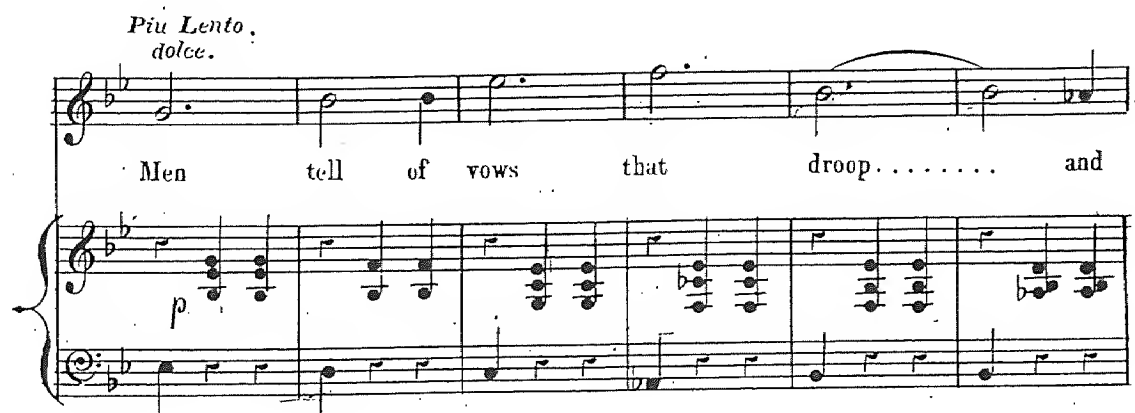
TOTO, *tr* *rit.*

all her own! Ah! .....



*Piu Lento.*  
*dolce.*

Men tell of vows that droop..... and



pe.....rish, Ere yet the Spring of..... life.....



..... is past..... With.....in my heart thy



love..... I'll che.....rish While..... it beats....


*p* ... that love..... will last, Chorus. *p* Men tell of

vows that droop..... and pe.....rish, Ere

yet the spring of..... life..... is past.....

T *for.*  
With.....in my heart thy love..... I'll che.....

D *for.*  
With.....in my heart thy love..... I'll che.....



T *p*  
.....rish, while..... it beats..... that love..... will

D *p*  
.....rish, while..... it beats..... that love..... will



T  
last.....

D  
last.....



TOTO.

Ah! . . . . .

*Cadenza.*

. . . . . that loveshall last, that love, that love, shall last, ah! . . . .

Chorus.

Ban-ish sor- row Till to mor- row,  
gva . . . . .Her true love is all... her own, Rob from plea- sure  
gva . . . . .

all his trea...sure, For her true love is all her own.

8va

TOTO.

Ah..... ah.....

p

all my..... own,

all my..... own, my true love is all my own,

*f* *rit.*... *colla voce.*

TOTO.



Ah! . . . . . ah! . . . . .

CHORUS.

*al tempo.*

Ba...nish sor...row till to mor...row, Ba...nish sor...row till to-

DORO.



Ba...nish sor...row till to mor...row, Ba...nish sor...row till to-



. . . . . Ah . . . . . all . . . . . my own . . . . .



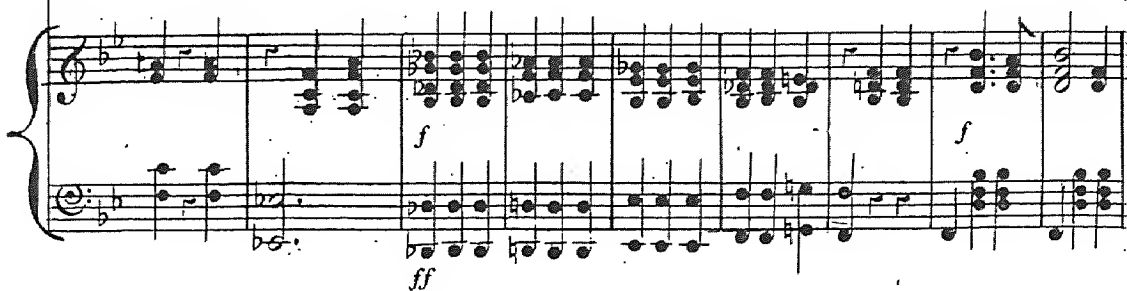
- mor...row,

Her true love



- mor...row,

Her true love





T  
..... all..... my..... own.....

CH  
her... true love... is.... all.... her..... own....

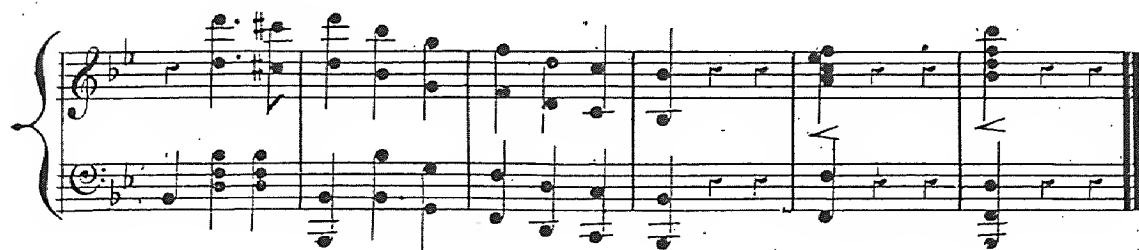
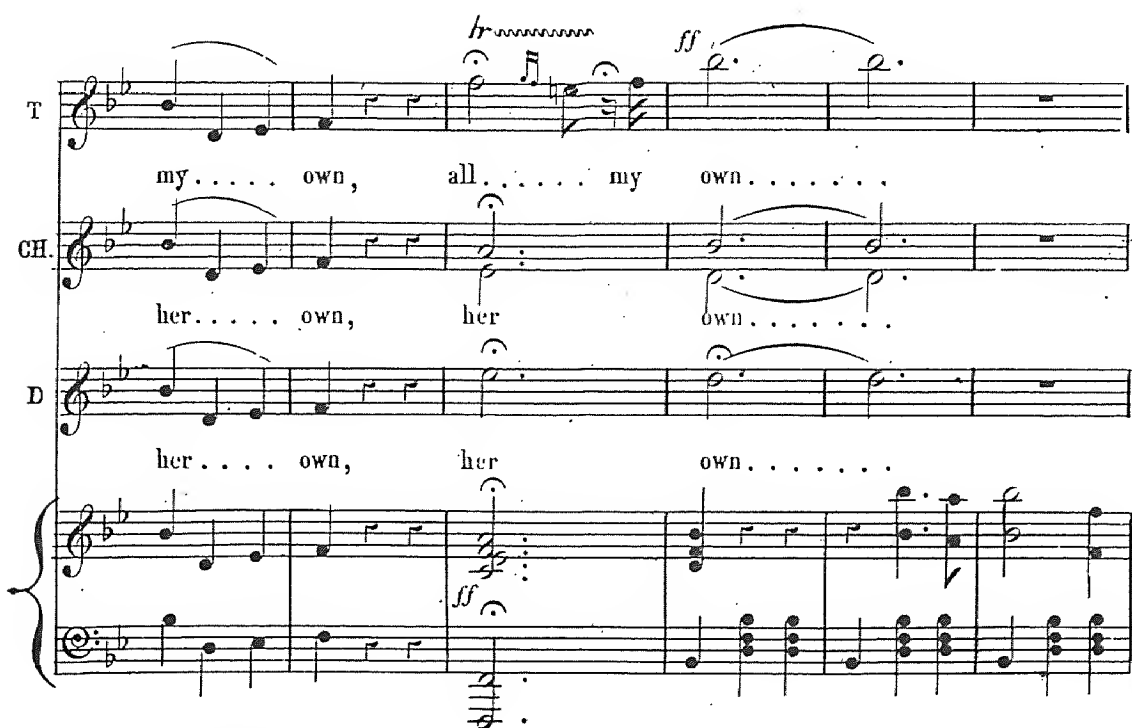
D  
her... true love... is.... all.... her..... own....



T  
*tr* my..... own, all..... my own..... *ff*

CH  
her..... own, her own.....

D  
her..... own, her own.....



## DUET.

OH! TELL ME NOW.

PRINCESS TOTO &amp; PRINCE DORO.

Nº 9.

*Allegretto.*

PIANO. *f*

DORO.

Oh! tell me now, by plighted vow, and tell me tell... me....

tru....ly What cunning plot lies in the knot which you have tied so

new...ly? Does it re..call some pu..blic Ball... to which you want in....

...vi...ting, Or is it to en...courage you some let...ter to be

rit. . . . . a tempo.

writ...ing, My jea...lous mind no rest will find, my eyes will know no...

rit. . . . . a tempo.

sleep...ing till I ex...tract the mys...tic fact it holds with in its

keep...ing. Oh let that mys...tic fact be known, to

*Piu Mosso.*

TOTO.

T *f* No, no that se...cret shall be known to

D me a...lone, to me a...lone,

T me a...lone, me a...lone... it is design'd to call to mind a

D

T *f* most im...portant mat...ter, No, no, that se...cret shall be known to

D *f* Oh let that mys...tic fact be known to

T me a lone, to me a lone, that se...cret shall be known to me a...

D me a lone, to me a lone, oh let that mys...tic fact be known to

T ...lone, to me a lone, that se...cret shall be known to me a...

D me, to me a lone, to me a lone, to me a...

T ...lone... Yes!

D ...lone...

T  
I'll confide, why this was tied for...give my thoughtless chatter, It

T  
is designed to call to mind a most im...por...tant mat...ter, I'll

T  
tell you now, al...though I vow... were not one till to morrow, This

T  
knot was tied by me, your bride, to tell me that, to tell me that, to

*rit. . .*

T tell me that, oh! grief, oh rage, oh sor.....row, my fa.....tal mem'ry

T knows no laws, my head is fill'd with cot.....ton, my mem'.....ry knows no

T laws, I cannot tell you, dear, be.....cause, a..las, I've quite for....

T .....got..ten

D Ah..... un..til that fact to me, is known, I'll

T

D

live a lone, I'll live a lone... un...til that fact to me is known, I'll

f

D

live... I'll... live a lone... un...til that fact to me be known, I'll

That se...cret ne...ver can be known, not

T

D

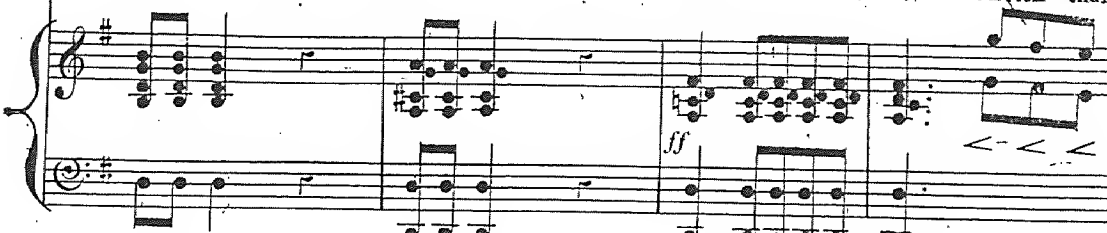
live a lone, I'll live a lone un...til... that... se...cret is...

even unto me a lone That se...cret ne...ver can... be...



T *ff*  
known to me a...lone to me a...lone a...las not

D *ff*  
known, I'll live a...lone, I'll live a...lone... un...til that



T  
e...ven un to me a...lone, a...lone...

D  
fact is known to me I'll live a...lone...



T

D



## A HAT AND A BRIGHT LITTLE FEATHER.

No. 9<sup>a</sup>

PRINCESS TOTO &amp; CHORUS .

Allegro Marziale.

PIANO.

The piano introduction is in 2/4 time, key of D major (two sharps). It features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The melody starts with a half note D, followed by a quarter note E, and then a series of eighth notes. The left hand plays a steady eighth-note accompaniment. The piece is marked with a forte 'f' dynamic and an accent '>'.

TOTO.

*mf*

A hat and a bright little feather, A

Princess Toto's first line of the song is in 2/4 time, key of D major. The melody is in the right hand, starting with a half note D, followed by a quarter note E, and then a series of eighth notes. The left hand plays a supporting bass line. The piece is marked with a mezzo-forte 'mf' dynamic and an accent '^'.

T

gun on my shoulder, so, A dag-ger in sheath of lea....ther, A

The chorus's first line of the song is in 2/4 time, key of D major. The melody is in the right hand, starting with a half note D, followed by a quarter note E, and then a series of eighth notes. The left hand plays a supporting bass line. The piece is marked with a piano 'p' dynamic and an accent '^'.

T

pis..tol. for a foe; Like a dar...ing mountain ran.....ger, from

The chorus's second line of the song is in 2/4 time, key of D major. The melody is in the right hand, starting with a half note D, followed by a quarter note E, and then a series of eighth notes. The left hand plays a supporting bass line. The piece is marked with a piano 'p' dynamic and an accent '^'.

T  
rock to rock I bound, In the fore...most ranks of dan...ger your

T  
To...to will be found, Hurrah! . . . . Hurrah! . . . . Hurrah! hur..

T  
.....rah! . . . . .

Alti. Soprani.

Tenori. *f* Then a...way to the mountain brow, with

Bassi. *f* Then a...way to the mountain brow, with

Then a...way to the mountain brow, with

ri...fle and six...shoot...er, it is the life of... lives I...vow!

ri...fle. and six...shoot...er, it is the life of lives I vow!

ri...fle and six...shoot...er, it is the life of lives I vow!

ri...fle and six...shoot...er, it is the life of lives I vow!

**TOTO. Solo.**

Then, then a...way to the mount...ain... brow...

*p*

**T** then a way to the moun...tain... brow... the life of... lives I...

T

vow.... I..... vow.... life.... of a brave.... free....

T

boot...er Tenors.

The life of... lives I vow.... tis... the life, the

Basses:

The life of... lives I vow.... tis... the life, the

TOTO.

The life of... lives I....

life of the brave free.... boot...er!

life of the brave free.... boot...er!

T

vow I.... vow.... it is the life of lives.... it is the life of lives I

T

yow!

Sop. *f*

Hurrah! Hurrah! Hurrah! hur.....rah!

Alt. *f*

Hurrah! Hurrah! Hurrah! hur.....rah!

Ten. *f*

Hurrah! Hurrah! Hurrah! hur.....rah!

Bas. *f*

Hurrah! Hurrah! Hurrah! hur.....rah!

JELLY & TOTO, coi Soprani.

Then a way to the mountain brow with ri...fle and six shoot..er, the

Then a way to the mountain brow with ri...fle and six shoot..er, the

Then a way to the mountain brow with ri...fle and six shoot..er, the

Then a way to the mountain brow with ri...fle and six shoot..er, the

*ff*

life of lives I vow Is the life of a brave free boot...ter, a.

life of lives I vow Is the life of a brave free boot...ter, a.

life of lives I - vow Is the life of a brave free boot...ter, a.

life of lives I vow Is the life of a brave free boot...ter, a.

*mf*

...way to the mountain brow with ri...fle and six...shoot...er, the

*mf*

...way to the mountain brow with ri...fle and six...shoot...er, the

*mf*

...way to the mountain brow with ri...fle and six...shoot...er, the

*mf*

...way to the mountain brow with ri...fle and six...shoot...er, the

life of lives I vow, Is the life of a brave freeboot.....er, a...

life of lives I vow, Is the life of a brave freeboot.....er, a...

life of lives I vow, Is the life of a brave freeboot.....er, a...

life of lives I vow, Is the life of a brave freeboot.....er, a...

**ff** **TOTO & JELLY.**

- way to the mountain brow With ri...fle and six shoot....er, the life... of...

- way to the mountain brow With ri...fle and six shoot....er, the life... of...

- way to the mountain brow With ri...fle and six shoot....er, the life... of...

- way to the mountain brow With ri...fle and six shoot....er, the life... of...



T & J  
Sop  
Alt.  
Ten  
Bas

lives I vow, The life of lives I vow is the

lives I vow, The life of lives I vow is the

lives I vow, The life of lives I vow is the

lives I vow, The



T & J  
Sop  
Alt.  
Ten  
Bas

life of a brave freebooter. Then a way, a way. . . . .

life of a brave freebooter. Then a way, a way. . . . .

life of a brave freebooter. Then a way, a way. . . . .

life of a brave freebooter. Then a way, a way. . . . .

